in the history of music than are the formal musical consequences of the Enlightenment in Austria/in Germany for example? The answer: Even though the principles of revision/of construction that are utilizied by every generation of artists to unify/organize the presentational and representational levels of the works of art that they bring into existence are not only literally and/or figuratively always abstracted from nature even though the principles of revision/of construction that are utilized by every generation of artists to unify/organize the presentational and representational levels of the works of art that they bring into existence are always the same even though all those who on the planet earth are interested in and capable of bringing into existence works of art at a given time and who do bring into existence works of art are--like all terrestial inhabitants--influenced by the same primary gravitational and electromagnetic forces which at any given moment characterize all spatial coordinates on the planet earth (those forces are a function of the earth's position in and relationship to the other components of the cosmos of which the earth is a component) those who on the planet earth are interested in and capable of bringing into existence works of art at any given moment and who do bring into existence works of art are not all situated at the same spatial coordinates on the planet earth and hence are not influenced by the same secondary gravitational and electromagnetic forces that influence particular spatial coordinates on the planet earth at a given moment (the relationship of the city of Paris to the cosmos of which the earth is a component at any given moment for example is different from the relationship of the city of Verona to the cosmos of which the earth is a component at that same moment for example) and so it is not at all surprising that the principles of revision/of construction that are abstracted from nature by artists working at different spatial coordinates on the planet earth are at one set of spatial coordinates (in Germany/in Austria) for example utilized primarily in one artistic medium (in works of music say) whereas at another set of spatial coordinates on the planet earth (in England/in France for example) those principles are utilized primarily in another artistic medium (in works of literature say) even though at both sets of spatial coordinates those principles are understood and utilized in more or less the same manner at the same time--which does not mean certainly that those principles must be utilized in different media at different spatial coordinates.